

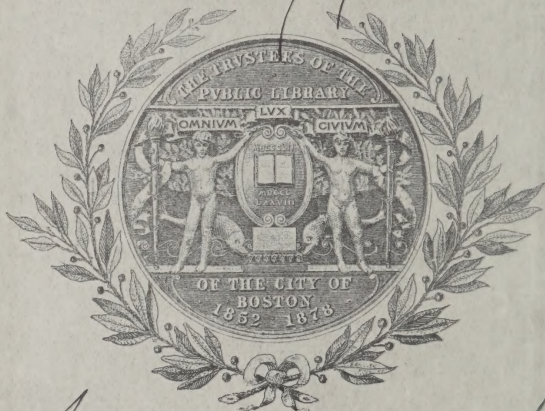
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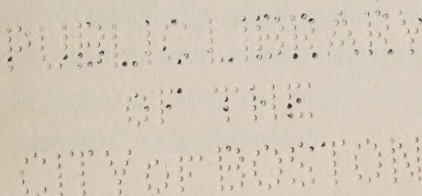
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The Society of Arts & Crafts
Boston & New York
1897-1924

The
Society of Arts & Crafts
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By May R. Spain

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Boston & New York
The Society of Arts & Crafts
1924 e

Society of Arts and Crafts

June 10, 1904

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NOTES TO

Prefatory Note.

Two years ago The Society of Arts and Crafts celebrated its twenty-fifth anniversary. In commemoration of that event, this history has been written.

To old friends, and particularly to members of long standing, we think it will bring pleasant memories of joys and labors shared together, and of good work accomplished.

To those who are not quite so familiar with the aims and objects of the Society, we hope it will serve as a cordial greeting—a gesture of friendliness which will bring about a closer acquaintance with, and in time a warm appreciation of, what the Society is doing to spread the gospel of Beauty combined with Usefulness.

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The Society of Arts & Crafts



ON January 4, 1897, a group of prominent Bostonians gathered at the old Museum of Fine Arts in Copley Square to listen to the rather visionary idea of a certain young man. To paraphrase Caesar, "they came, they heard, and they were convinced."

Could they foresee the wonderful growth of the seed they planted on that day? No, but thanks to their faith and fostering care it sprang up and grew into the organization now known as The Society of Arts and Crafts of Boston, which became the parent stem of the whole arts and crafts movement in this country.

Mr. Henry Lewis Johnson was the youthful protagonist. Already a printing craftsman of no mean attainments, he had noticed that the revival of the handicrafts was making great progress in England and in France by means of exhibitions, several of which were held from 1888 to 1896.

6 *The Society of Arts and Crafts*

He felt that in America there was an appreciable amount of good work being done by craftsmen of high ideals, and that their efforts, brought to the attention of the public under the proper auspices, would do much to stem the tide of cheap and machine-made goods which then flooded the market; in short, that an exhibition of the best examples of American handicraft would go far toward improving popular taste, and would help to create a demand for more artistic things and bring about new standards of beauty for articles in common use.

His hearers agreed with him, and organized into a committee to arrange for an exhibition of American arts and crafts, the first to be held on this continent. Mr. Johnson was entrusted with actual charge of the affair, and the other gentlemen acted as sponsors and advisers. They were General Charles G. Loring, chairman of the trustees of the Museum of Fine Arts; Dr. William Sturgis Bigelow, and Denman W. Ross, trustees of the Museum; Ross Turner, the painter; Charles A. Cummings, president of the Boston Society of Architects; R. Clipston Sturgis of the Boston Architectural Club; C. Howard Walker, who had founded the Museum School of Design; A. W. Longfellow Jr.; and Sylvester Baxter, then art critic for the *Boston Transcript*.

Several other prominent Boston people, believ-

ing that this exhibition would have an important effect upon the development of the arts in this country, and a far-reaching influence in the encouragement of individual effort, were glad to lend the use of their names on the prospectus sent out by Mr. Johnson. They were J. B. Millet, Thomas P. Smith, James Richard Carter, Robert Treat Paine Jr., Mrs. Henry Whitman, C. H. Blackall, Wm. T. Sedgwick, Curtis Guild Jr., Robert D. Andrews, Arthur Astor Carey, H. Langford Warren, Mrs. J. Montgomery Sears, Mrs. Richard Morris Hunt, Mrs. Samuel D. Warren, Holker Abbott, Sears Gallagher, E. H. Clement, Rev. E. A. Horton, J. W. Phinney, Will Bradley, Edwin D. Mead, Mrs. Charles S. Sargent, Warren F. Kellogg, F. W. Chandler, H. W. Hartwell, Bertram Grosvenor Goodhue and S. N. D. North.

That the proposed exhibition aroused widespread interest and possibly a slight feeling of envy is shown by extracts from a letter received by Mr. Johnson from C. Wheeler, president of the Associated Artists of New York: "I am very much interested in the coming exhibition of Arts and Crafts in Boston, for its own sake and because I have felt for a long time that it was a most necessary movement. . . . I have made an effort for several years to organize such an exhibit in New York, but as usual

8 *The Society of Arts and Crafts*

find that Boston is more ready to act in matters which are purely in the interests of art."

After three months of intensive preparation the exhibition opened in Copley Hall on the evening of April 3, 1897, with a reception to the large number of influential men and women whose co-operation had made it possible. About six hundred were present, many coming from New York and Philadelphia, and some also from Baltimore, Chicago and San Francisco. The exhibition lasted for two weeks, and was so notable an event that newspaper accounts of it were published all over the country, even in the smaller cities.

There were some 400 exhibits—many of course comprising several articles—by over 100 exhibitors, at least half of whom were women. The more noteworthy included the very valuable collection of jewelry by George Marcus of New York; wrought iron work by Eugene Kulinski & Co., and Wm. H. Jackson & Co.; decorative bookbindings and stained glass by Mrs. Henry Whitman; fine hand wrought silver by Barton P. Jenks, George P. Kendrick, the Gorham Mfg. Co. and L. S. Ipsen; book covers, bookplates and illustrations by Miss Amy M. Sacker; embroidery by Mrs. J. Montgomery Sears, St. Margaret's School, Miss Olive Long and Mrs. D. D. Addison; pen and ink designs by Theodore Brown

Hapgood Jr. and Harry Goodhue; the "Altar Book," with type, initials and borders designed by Bertram Grosvenor Goodhue; pottery designed by Joseph Lindon Smith and Charles E. Mills, and executed by Hugh C. Robertson of the Dedham Pottery; a set of fire irons designed by A. W. Longfellow Jr.; wood carvings by I. Kirchmayer; designs for stained glass by John and Bancel LaFarge; and designs for carpets by William Morris, "to whom this and all the arts and crafts exhibitions owe their existence more than to any other man."

It is particularly interesting to notice the names of these first exhibitors. Some had already "arrived," others reached the height of their careers later, and many are still actively engaged in their chosen work. The youngest exhibitor without doubt was Miss Molly Coolidge, only a little girl at that time, but even then showing unusual skill in wood carving and decorating.

In conjunction with the arts and crafts exhibiton there was a showing of some three hundred drawings by the Boston Architectural Club in Allston Hall, adjoining Copley. And the Boston Public Library showed its interest by arranging a special display of books and illustrations relating to the various branches of industrial art, which were accessible all during the exhibition.

The friendliness and coöperation of those who were in a position to assist in this undertaking were a source of great satisfaction to the committee in charge, and on the whole the exhibition was considered a success, although there was a feeling that the great mass of the people whom it was intended to influence had not been present in the numbers expected. Nevertheless, it seemed that a good start had been made, and that now there was need for a definitely organized body. So after several preliminary meetings The Society of Arts and Crafts was duly incorporated on June 28, 1897, twenty-four people signing the articles of agreement. They were: Charles Eliot Norton, Arthur Astor Carey, C. Howard Walker, A. W. Longfellow Jr., Morris Gray, Henry Lewis Johnson, H. Langford Warren, Denman W. Ross, Robert D. Andrews, Ralph Adams Cram, Bertram Grosvenor Goodhue, Barton P. Jenks, D. B. Updike, Hugh Cairns, Mrs. D. D. Addison, Mrs. J. Montgomery Sears, Mrs. Henry Whitman, John Evans, I. Kirchmayer, George P. Kendrick, George R. Shaw, J. T. Coolidge Jr., Samuel D. Warren and George Edward Barton.

The purpose of the Society, as stated in the constitution, was "to develop and encourage higher artistic standards in the handicrafts."

At the first meeting held October 13, 1897, Pro-

fessor Charles Eliot Norton was elected president, and Arthur Astor Carey, Mrs. Henry Whitman and John Evans, vice-presidents. Morris Gray was the first treasurer, and George Edward Barton, clerk.

Professor Norton might well be called the dean of fine arts in America at that time. He occupied the same position in this country that Ruskin did in England. In fact all of the twenty-four charter members of the Society were either patrons of art, connoisseurs, men and women of taste and appreciation, or else were engaged in creative work and had already attained a certain degree of eminence through their talents and ability. Thus the Society started with a wealth of resources, both material and artistic, at its command, and the generous offering by its friends of time, money, service and advice, given freely and cheerfully ever since, is what has enabled it to do so much for its craftsmen members and for the general betterment of popular taste.

The aims of the Society were summed up by Professor Norton in the following words:

“The Society of Arts and Crafts is incorporated for the purpose of promoting artistic work in all branches of handicraft. It hopes to bring designers and workmen into mutually helpful relations, and to encourage workmen to execute designs of their own. It endeavors to stimulate in workmen an ap-

12 *The Society of Arts and Crafts*

preciation of the dignity and value of good design; to counteract the popular impatience of Law and Form, and the desire for over-ornamentation and specious originality. It will insist upon the necessity of sobriety and restraint, of ordered arrangement, of due regard for the relation between the form of an object and its use, and of harmony and fitness in the decoration put upon it."

For about a year the Society and Council held business and social meetings, with occasional lectures, in rooms in the basement of Mechanics Building, on the West Newton Street side. A library was started, as well as a small class in drawing. Handicraft workers from other states were inquiring about membership, and the newspapers showed a friendly attitude, especially the *Transcript* and the *Globe*. Mr. A. J. Philpott, who is still connected with the *Globe*, wrote that he was in sympathy with the movement and would do everything possible to forward it through his columns.

At the end of the first year the membership had reached seventy-one. There were six life members, thirty-two associates and masters, and thirty-three craftsmen. It was voted to hold another exhibition in Copley Hall in April, 1899, and, with Mr. Henry Lewis Johnson as director, work was immediately begun on this project.

About this time the Society was deprived of the services of Professor Norton, who felt obliged to resign on account of the pressure of other work. This announcement was received with genuine regret by all members of the Society, who felt that his services had been of inestimable value at a very crucial time.

Mr. Arthur Astor Carey, the next president, was a patron of art and one of the most generous friends the Society has ever had. When the finance committee reported early in 1899 that it was opposed to holding the proposed exhibition unless the Society could be guaranteed against loss, Mr. Carey announced that "a friend had been found who would make good any deficit that might be incurred." That he was "the friend" on this and many other occasions was an open secret.

The exhibition of 1899, under the chairmanship of Professor H. Langford Warren, opened with a brilliant reception to its patrons and patronesses. It was continued for three weeks, even being kept open on a Sunday at the nominal charge of ten cents for admission in order to reach the people for whom it was primarily intended. It was felt that such a showing of really artistic things of contemporary manufacture, together with the fine examples of mediæval craftsmanship in the loan collection,

14 *The Society of Arts and Crafts*

could not fail to have a certain effect on all who beheld them, and would undoubtedly tend to improve popular taste and eventually create a desire for articles of genuine merit.

The exhibit itself was larger than that of 1897, comprising about 3,000 examples. Those who had contributed to the earlier exhibit now showed increased skill in their handiwork, and there were offerings from several new sources, notably lace made by the American Indians and by Italian women in the North End, and embroidery from the Society of Blue and White Needlework of Deerfield, such as women of Colonial times were wont to engage in. One of the outstanding features of the exhibit was the work of Miss Mary and Miss Clara Ware, in the form of exquisite wall hangings of gilded leather. The delightful results which they achieved through this medium involved long and painstaking research and the revival of old processes which had utterly died out in the eighteenth century.

Larger and more important exhibits of jewelry, metal work, wood carving, modelling, printing, bookbinding, engraving, pottery, stained glass, and other things, of course made up the bulk of the exhibits, and on the whole were of a gratifyingly high standard of excellence, showing that the Society

was not working in vain and could look forward to greater usefulness in the future.

It would be impossible within the scope of this booklet to give credit to all who contributed to the success of the loan exhibition held simultaneously in Allston Hall. The Society did appreciate keenly however the generosity of its many friends who came forward freely at this time with their choicest treasures.

The next annual meeting of the Society was held in the Twentieth Century Club Building, at the corner of Somerset Street and Ashburton Place, where the Boston City Club now stands. Here a small suite of rooms on the third floor had been engaged, and here, on December 8, 1900, the first salesroom was opened. As Mrs. Whitman expressed it, "with the substantial increase in membership, especially among the craftsmen, there was a need for some depot where examples of craftsmanship could be seen; also the need of an agent to provide a market and mobilize the forces of the Society." In other words, conditions had reached the point where a permanent exhibit and salesroom were absolutely necessary if the Society expected to enable its craftsmen to make a living. So with Mr. Frederic Allen Whiting as Secretary, Treasurer and Manager

of the new shop, the Society embarked on the second phase of its existence.

At the same time another important development took place in the growth of the Society: the first Jury was appointed. Those who composed it were J. Templeman Coolidge Jr., Mrs. J. Montgomery Sears, Mrs. Henry Whitman, Mrs. Hartley Dennett, R. Clipston Sturgis, Professor H. Langford Warren, Laurin H. Martin, Henry Hunt Clark, A. W. Longfellow Jr., Denman W. Ross, C. Howard Walker, Nils J. Kjellstrom, and George R. Shaw.

That the Jury has been the greatest influence for good in the development of the Society and in the growth in skill of its craftsmen is admitted by all who are acquainted with the facts. It has gradually raised its requirements so that today nothing but very excellent work is accepted for sale, and its careful, constructive criticism of work rejected has in many cases brought some of the less well trained craftsmen to a degree of proficiency and profitable achievement which they otherwise would have found extremely difficult to attain.

By the time the fifth annual meeting took place in January, 1902, the membership had increased to 278, and the sales from the shop for the first year amounted to \$4,000. President Carey and the other officers were greatly encouraged at this evidence of

healthy growth and continued their efforts to make the Society stronger and more helpful than ever before. They decided to publish a small monthly magazine, to be called *Handicraft*. This little publication was received with considerable favor, and ran for about two years, but gradually became such an expense that it was discontinued.

At this period also we find the Handicraft Shop at 1 Somerset Street flourishing. This shop was something of an experiment, started by Mrs. Hartley Dennett and a few other members of the Society. They did gilded and tooled leather work, made hand wrought silverware, and even today, although under different management, this group is still one of the most active producers that the Society has.

In 1903 a majority of the members of the Society began to feel that a strong effort should be made to put it on a self-supporting basis. President Carey was not entirely in sympathy with this movement, and on November 30 resigned, amid universal expressions of regret. Professor H. Langford Warren succeeded him, and held office continuously for the next thirteen years.

In 1904 the Louisiana Purchase was being commemorated by an exposition at St. Louis, and after due consideration, the Society voted to exhibit there and to send Mr. Whiting to act as its representative.

This proved to be a far more important decision than was at first evident, as Mr. Whiting was asked to take charge of all the Applied Arts exhibits at the exposition, and also served on the International Jury of Award. Fifty-eight members of the Society exhibited some four hundred and seventy-seven articles (out of a total of eight hundred and sixty-three in that group) and won twenty-seven out of the forty-nine medals awarded for applied arts, including three grand prizes, five of the gold medals, nine of the sixteen silver medals, and ten of the twenty-two bronze medals. Mr. and Mrs. Whiting were also awarded medals in connection with the installation of the Applied Arts exhibits in the United States section. Also, three of the six United States delegates on the International Jury of Award, including the Chairman and the Secretary, were members of the Society. All in all, the Society gained immeasurably from this contact. Though long recognized as the leader of the arts and crafts movement in this country, its position was greatly strengthened, and it was the subject of very favorable editorial mention in important metropolitan newspapers as well as in the leading art magazines.

But the most valuable result of the Applied Arts exhibit at this exposition was the establishment of a standard of judgment which no section of the

country could say was provincial or local; and as far as the Society itself was concerned, craftsmen all over the country began to apply for membership.

So removal to larger quarters again became necessary, and after considerable negotiation, Kimball's Gallery, as it was then called, was rented, and on September 1, 1904, the Society took possession of part of the premises it now occupies at 9 Park Street, including what is now the Society gallery. Immediately there was noticed an increase in sales, and consequently the craftsmen members were encouraged to greater effort. Total sales of some \$14,000 for the year 1904 were indeed an indication that the shop was reaching an ever-widening circle of purchasers.

In the fall of that year the Society suffered a great loss in the death of Mrs. Whitman. She was not only a charter member, but had served since the Society was incorporated as vice-president, and was a member of various committees and of the Jury. She was a Master Craftsman of unusual versatility and productiveness, perhaps her most noted piece of work being a stained glass window in Memorial Hall, Cambridge. She always took an active interest in the Society, and devoted time, strength and money to its advancement. In her honor a special memorial exhibition was held the following spring.

With a gallery at its disposal, the Committee on Exhibitions held two special exhibitions during the fall of 1904—one in October during the sessions of the Episcopal General Convention which included an interesting variety of work designed for Church service or decoration and which resulted in several orders being placed by prominent churchmen; the other, in November, an exhibit of modern printing which included work by four members of the Society who won the only awards made for printing in the Department of Art at St. Louis:—Bruce Rogers, grand prize; D. B. Updike, gold medal; and Clark Conwell and Frederic W. Goudy, bronze medals.

In the year 1905, the Society actually achieved financial independence. Through the untiring efforts of Mr. Whiting, who had a happy faculty for creating good will for the Society wherever he went and for kindling enthusiasm and attracting coöperation from influential persons, the aims and work of the Society became more widely known, with the result that sales for the year 1905 amounted to \$37,000.

The friendly interest of Mr. W. H. Downes of the *Transcript* and of Mr. F. S. Coburn of the *Herald* was of great value during these pioneer years in keeping the work of the Society before the public. Nor should we fail to mention Mr. Whiting's assist-

ants, Miss Helen Thompson and Mrs. C. S. Ropes, together with the faithful William Foskey, all of whom labored early and late during 1904 and 1905 in particular in the interests of the Society.

Early in 1906, by the removal of Mr. Elson the jeweller, the Society was enabled to take over the whole street floor of Ticknor House, and to provide more ample accommodations for the library, committees, clerks, etc. Sales continued to increase, amounting almost to \$41,000 for the year, and the influence of the Society spread rapidly to other large cities where similar organizations had been formed. These bodies frequently invited Mr. Whiting to speak to them, or to give advice, and it was pleasant to notice that the proceedings and standards of the Boston Society were always used as a model and guide.

In commemoration of the Society's tenth anniversary another large exhibition was held in February, 1907, in Copley Hall. This exhibition in every way justified and was in fact a fitting culmination to the first ten years of the Society's existence. It not only further established the Society's position of leadership in the arts and crafts movement in this country, but also demonstrated the great advance in the quality of artistic handicraft work since 1897. It attracted international attention and received much

22 *The Society of Arts and Crafts*

appreciative comment from art critics and editors of the leading journals of the day.

The exhibition committee, of which Professor Warren was chairman, awarded "Highest Commendation" to the following exhibitors: Agnes St. John, Arthur J. Stone, Frank Koralewsky, Frederic Krasser, Anne Gregory Van Briggles, Bruce Rogers, Montfort Hill-Smith, and I. Kirchmayer. Twenty-five achieved "Commendation" and thirty-five "Mention." As in its previous exhibitions, the Society insisted upon the rule it had introduced in 1897, that the individual craftsman or designer be given credit for work that he had done, regardless of whether it was exhibited by him or by his employer.

In addition to the work shown by actual members of this Society (who now numbered over 700), exhibits were admitted from several affiliated organizations. There was also a loan exhibition of rare specimens of fine handicraft in Allston Hall which added greatly to the pleasure of the occasion and which made evident once more the keen interest taken in the work and aims of the Society by the art lovers of Boston.

During the exhibition the various Arts and Crafts Societies of the country met in conference by invitation of the Boston Society and formed the National League of Handicraft Societies. It was composed

of twenty-three bodies, and Professor Warren was elected president and Mr. Whiting secretary-treasurer.

Two travelling libraries and a travelling exhibition were circulated as a result of this union of forces, and a reference library was maintained at headquarters (with this Society) for the use of League members.

In the latter part of 1907 the whole country suffered a severe financial depression which of course had its effect on the sales of the Society. As there had been also a deficit from the exhibition, the net result was a deficit for the year. But the outlook was far from discouraging. Worthwhile lectures were being held at intervals, under the auspices of the Library Committee; the Metal Workers' Guild was organized, and in 1908 the Wood Workers' Guild was formed and also St. Dunstan's Guild. Two valued members, however, were lost by death: Professor Norton, the first president, and Carl Heintzmann, who had been a member of the council since 1902.

In 1909 the Society again became self-supporting, sales amounting almost to \$57,000, and proving beyond a doubt that the Society was fulfilling the aims of its founders. That is, it was doing its part in educating the community to an appreciation of things truly beautiful, it was developing the abilities

24 *The Society of Arts and Crafts*

of its craftsmen and was marketing their creations on a basis which no purely commercial organization would consider, namely, just enough commission to cover expenses. There was enthusiastic coöperation on all sides—the craftsmen increased their output, at the same time showing a steady advance in design and technique, the Jury and the Salesroom Committee spent hours on their respective tasks, and Mr. Whiting and his assistants were equally assiduous. Naturally there was a steady growth in all directions.

In May, 1911, the National League of Handicraft Societies held its annual meeting in Boston. By invitation of the trustees of the Museum of Fine Arts, the sessions were held there, and in connection with this conference, the Society was invited to arrange a special exhibition, which was considered excellent. By this time Professor Warren and Mr. Whiting had been relieved of their responsibilities in the League; Huger Elliott had become president, and its headquarters had been removed to Providence.

This year also the Society sent an exhibit to the State Fair at Madison, Wisconsin, at the invitation of the American Federation of Arts. The year 1912 represented another milestone in the life of the Society. Mr. Whiting resigned and left in April to take up a position as Director of the Museum of the John

Herron Art Institute of Indianapolis. Although urged to remain with the Society, he felt that the opportunity presented was hardly one which he could afford to ignore, and his decision seems to have been wisely made, as one year later he was invited to become director of the Cleveland Art Museum, where he has made a notable success.

For an interval of four months after Mr. Whiting's departure there was no secretary-treasurer, all the responsibilities during that period falling upon the shoulders of Mrs. Ropes and of Judge Frederick P. Cabot, who was chairman of the Salesroom Committee. In the fall Mr. Henry P. Macomber came from Houghton Mifflin Company to take charge. Extensive alterations were made in the rooms, and on October 21, a reception was held, when members had a chance to meet the new executive and inspect the enlarged salesrooms.

At the next annual meeting held early in 1913 we find for the first time mention of the possibility of a New York branch salesroom, but the Society decided that it was not quite ready for such a step. The matter of educational work was again brought to the members' attention by a committee who had for a long time been trying to work out some plan for a school of handicraft. They reported having been in conference with the trustees of the Museum

26 *The Society of Arts and Crafts*

School, where courses in silver work and bookbinding had been added to the curriculum. That school was already overcrowded and could not reasonably be expected to do any more along those lines, and as there seemed to be no large fund available for building or equipping an independent school, it was recommended that the whole matter be left in abeyance.

During 1913 gratifying progress was made in many ways. The most notable event of that year was the special exhibition held at the Museum in April by invitation of the trustees. The fine wrought iron work of Frederick Krasser, the porcelains and pottery of Mrs. A. A. Robineau, the wonderful lacquered furniture of Miss B. E. Colman, wood carving by I. Kirchmayer, a stained glass window by Charles J. Connick, and bookbindings by Miss Cole and Miss Sears, as well as the general high standard of the exhibit as a whole, served once more to attract the favorable attention of the public and to increase the Society's influence and prestige.

In August of that year Frederick Krasser died, at the height of his career.

In October at the annual exhibit of the Art Institute of Chicago we find that four of the most important prizes were won by members of this Society, Giovanni Troccoli, Miss Margaret Rogers, Karl

Leinonen and E. E. Soderholz carrying off the honors. Mrs. Josephine Hartwell Shaw and Arthur J. Stone had previously won prizes at this same exhibit, and nearly every year from that time on the Society has been represented among those to whom awards were made.

The year 1914 saw the beginning of the World War, but it had little effect on the Society, whose financial affairs were by this time on a sound basis. Mr. Macomber made quite an extensive trip to the Eastern, Central and Southern states, visiting many other arts and crafts societies and many of the distant members of this Society, giving much helpful advice and bringing back a great deal of interesting information regarding the condition of the movement as a whole.

In 1915 sales continued to grow, the total being \$79,000, which showed that the increased output of the craftsmen was being well taken care of by public demand. This was the year of the San Francisco Exposition and while the Society did not exhibit as a Society, it was represented there by Mr. Macomber, who served on the International Jury of Award, and by the following members who won prizes:

Grand Prizes: for pottery, Mrs. A. A. Robineau; for bookbinding, Mrs. L. Averill Howland.

28 *The Society of Arts and Crafts*

Medals of Honor: for miniatures, Miss Laura C. Hills; for pottery, the Fulper Pottery.

Gold Medals: for stained glass, Charles J. Connick; for iron work, Frank L. Koralewsky; for decorated china, Miss Maud M. Mason; for oil paintings, Giovanni B. Troccoli.

Silver Medals: for water colors, Mrs. Elizabeth S. G. Elliott; for oil paintings and water colors, H. D. Murphy; for oil paintings, Philip Little.

Bronze Medals: for wood engraving, Miss Elizabeth Colwell and Arthur W. Dow; for enamel work, Miss Elizabeth E. Copeland.

Mr. Macomber was also awarded a bronze medal for his services.

At the exhibit of Applied Arts held under the auspices of the Art Institute at Chicago during the same year members of this Society also captured the three principal prizes, Arthur Baggs for the best exhibit of pottery; George E. Germer for the best original design in silverware; and Mrs. Clara S. Grierson for the best exhibit of textiles.

There were by now 897 members in the Society, the majority of whom took an active part in its affairs. The gallery was almost constantly in use for exhibitions, and there were occasionally social gatherings and worthwhile lectures, such as the one by

Mr. C. R. Ashbee, president of the London Guild of Handicraft, on William Morris.

When the auditing of the books for 1916 disclosed a total of sales of \$106,000, everyone was elated. There was much enthusiastic and appreciative comment from all sides, as it was recognized that the greater part of this success was due to the efforts of Mr. Macomber, Mrs. Ropes and the rest of the staff, all of whom had worked with unflagging zeal for the interests of the Society.

On June 27, 1917, Professor Warren died very suddenly. To those who had been intimately associated with him in the management of the Society's affairs for many years, his death was a great shock. He was one of the original founders of the Society, he was a member of the Council from 1898, was vice-president from 1898 to 1903, and was president from that time until his death. As expressed in the resolutions adopted by the Council in a special meeting on June 28, "his death has occasioned not only the loss of the leader of the Society, to whom from its foundation it has owed a large amount of its progress and success, and whose wise counsel and constant enthusiasm has encouraged its members, but also the personal loss to all of a friend whose cordial assistance and high ideals have estab-

30 *The Society of Arts and Crafts*

lished a helpful relationship which it is impossible to over-estimate."

Mr. R. Clipston Sturgis, also a charter member of the Society, was chosen as Professor Warren's successor, and all were invited to meet and greet him at a special meeting on December 13. As this country was by that time actively participating in the World War, all other social gatherings were given up.

Several of the members enlisted for war service, some with the government and some with the Red Cross, and one craftsman, Robert B. Denton, a metal worker of Wellesley Farms, gave up his life at Camp Mead.

In 1918 when everyone was making such a tremendous effort to win the war and conservation in all lines was the order of the day, it was only natural that there should be a decrease in sales and also in membership. After the armistice, however, it was surprising to note how rapidly conditions began to improve and 1919 was a banner year in the sales-room. Sales amounted to \$128,084 and membership also increased to 893. It seemed as though the Society had builded well.

Mr. Sturgis established the plan of rotation in office after three years' service, so that in 1920 Mr. John Endicott Peabody became president. Under

his leadership affairs continued to flourish and a new high level of sales was reached, the total being \$153,000. At this time the Society was privileged to hold an important exhibit of British Arts and Crafts, which had been assembled by Miss Helen Plumb, secretary of the Detroit Society.

It was fine and stimulating, and showed our craftsmen some things to strive for and others to avoid.

The Society had been by this period pretty well organized into guilds according to the crafts, and at all business and social meetings members appeared in smocks of the color assigned to their respective guilds, with gowns in addition for the masters. This innovation was a revival of a mediaeval custom which had been especially prevalent in Florence.

The next year death again deprived the Society of its president. Mr. Peabody, who for twenty years had given freely of his time and strength to this movement, passed away in August, 1921.

In 1922 Mr. C. Howard Walker succeeded to the presidency, a fitting climax to his twenty-five years of service in its interests. It will be remembered that Mr. Walker was one of the most hearty supporters of the first exhibition, and that he was largely instrumental in organizing the Society. For many years he served on various committees and

32 *The Society of Arts and Crafts*

was one of the vice-presidents, but probably he is most widely known, particularly among the craftsmen members, as the Critic of the Jury, an office which he still fills, and to which he brings the fruits of many years study and association with all that is best in the world of fine and applied arts. His outstanding characteristics are his absolute fairness and his utter fearlessness in upholding what he knows is right. These qualities inspire his coworkers with the confidence that under his regime the Society will attain an even higher place in its field, and will continue to maintain its leadership in the arts and crafts movement indefinitely.

The Society held no formal observance of its twenty-fifth anniversary, but played an important part in arranging the travelling exhibition of handicrafts, which was circulated during 1922 and 1923, under the auspices of the American Federation of Arts.

Mr. Macomber was appointed chairman of the special committee in charge of this exhibition, and Mr. Walker was a member of the Jury of Selection. In addition, Mr. Whiting, the former secretary, and Mr. Bertram Grosvenor Goodhue were also members of the Jury.

Naturally a great deal of interest was aroused by this exhibition which demonstrated conclusively

that "very encouraging progress in craftsmanship and design" had been made since the "first exhibition of Arts and Crafts" held in Boston in 1897. And it is gratifying to observe the confidence reposed in the judgment of members of the Society. No more satisfying tribute could be paid to it after twenty-five years of striving toward an ideal.

That the struggle has resulted in very substantial material gains is shown by the latest accomplishment of the Society, namely, the opening of the New York branch. With sales totaling \$152,000 for the year 1922, a membership of nearly 1100, a good-sized surplus on hand, and the possibility of increased output from the craftsmen if there were sufficient incentive for this extra labor, it was finally decided that the fulfillment of this long-cherished hope should be attempted.

Messrs. George J. Hunt, Henry Hunt Clark and George C. Greener comprised the committee who assisted Mr. Macomber in the actual arrangements. A small but attractive shop was obtained in the new Heckscher Building, in the heart of the fashionable shopping district, at 7 West 56th Street. It opened auspiciously on Monday, December 3, under the direct supervision of Mrs. C. H. Busck, and so far has shown very hopeful results.

Looking backward, it must seem like a dream,

34 *The Society of Arts and Crafts*

especially to the charter members and to those who joined in the earliest years, that this organization has grown from nothing but an idea. When we consider that this is an age of materialism and that the spirit of the arts and crafts movement is almost opposed to many of the tendencies which prevail today, it is a matter for wonder that such an enterprise, really extraneous to the chief interests of its supporters, should have had such a remarkable success. But for the loyalty and high ideals of its governing officers and their strict adherence to its original standards and purposes, not forgetting the consistent interest and coöperation of its many friends, the present prosperity would have been impossible.

Far from resting on its laurels, however, the Society will continue to seek new fields of usefulness and will make every effort to be of further service not only to its craftsmen but also to its associate members and to the public at large, in whose interests the Society was primarily founded and for whose increased satisfaction it will renew its labors.

The Society of Arts & Crafts

Officers of the Society

1924

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Vice-Presidents

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FRANK GARDNER HALE

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MRS. C. S. ROPES

New York Sales Manager

MRS. C. H. BUSCK

9 Park Street, Boston

7 West 56th Street, New York

The dues for membership in the Society are \$3 for Craftsmen and \$10 for Associates, payable February 1. Members elected after October 1 pay one half of the fee for the balance of the year. For application blanks and further particulars, please write to the Secretary, H. P. Macomber, 9 Park Street, Boston, Mass.

C. P. R.

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